

24 NOV 21:00

@ BAS. Bergen School of Architecture

25 NOV 21:00

@ Landmark KunstHall

26 NOV 15:00

@ The Mill

26 NOV 16:00

@ The Mill

26 NOV 17:00

@ The Mill

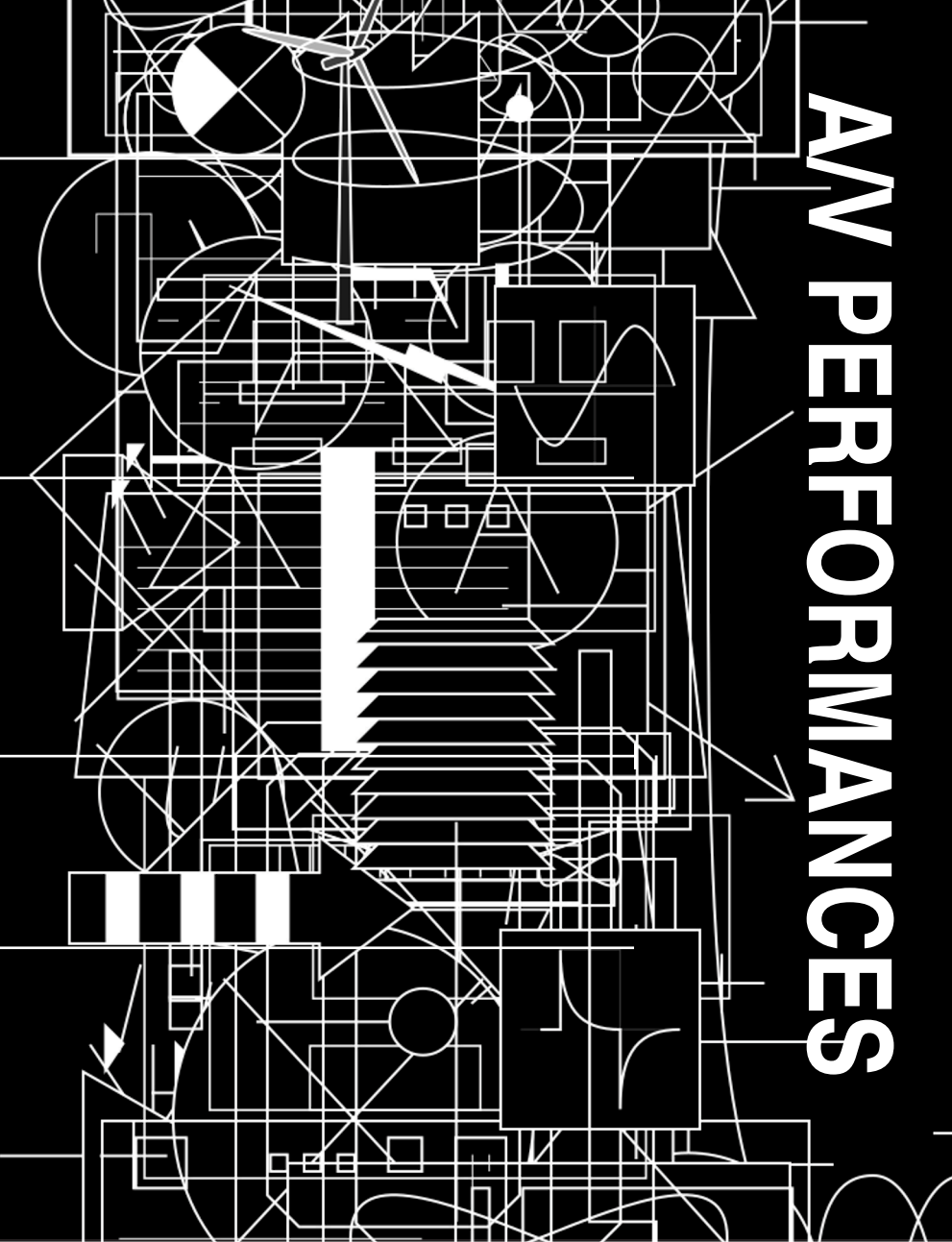
26 NOV 21:00

@ The Mill

26 NOV 23:00

Sista Piksel: party @ The Mill

AV PERFORMANCES



ALL THAT I WANT IS ANOTHER BABY

24 NOV 21:00
@ BAS. Bergen School of Architecture



Performance for augmented accordions and live coding


Found accordions once belonging to enthusiastic part-takers in the accordion clubs, spread around Germany, pop up from time to time as a hidden trash.

These instruments are rarely being played. Severally out of tune, they lay around in large amounts and dust into junk. In "all that i want is another baby", we turn these instruments inside out, giving access to a sound concealed inside the retro mechanics that normally covers up the instruments holes and reeds. Letting air into these sounding parts, we find ways of playing the instruments bypassing the human hand. Letting the trashy instruments sound out by preparing them to play chords and clusters that lay outside the instrument's idiomatic base.

Camilla Vatne Barratt-Due and Alexandra Cárdenas

FAKE OCEAN FROM ELECTRONICS

@ BAS. Bergen School of Architecture
24 NOV 21:00



Fake Ocean From Electronics is an audio performance between 20 and 30 minutes where Chloé is taking electronic sounds from daily technologies (such as cellphone, coffeemachine, digital clock, lamp, etc...) and send this sound on Arthur's puredata modular system.

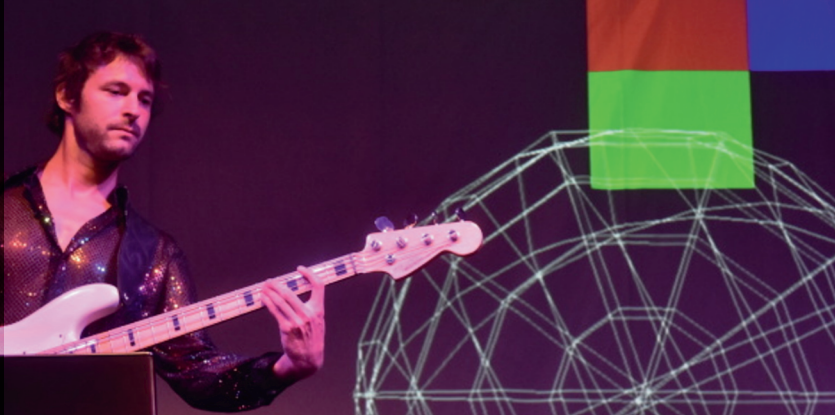
People doesn't really understand the importance and the potential of electronic wastes thrown during their life. Our process is to create a big space of sound (like an ocean) from zero instruments, just using those wastes as oscillators in a DIY audio workstation.

Therefore we want to present the potential of those wastes, prove that their energy is still functional and useful and show that via open-source knowledge you can have your own way of thinking techonological tools and a reduced consumption.

We're presenting noise-music and poetry from dead machines and trying to resurrect their energy flux.

Chloé Malaise Arthur Hureau

HALLOGENERATOR



Hallogenerator is a multimedia electro saga of fortuneless party robot from the future. His software, assigned for eliminating humans, has been corrupted by the virus mutants during the transport. The robot has been successfully booted but only in a party mode.

Hallogenegator is displaying the contrast between the digital world of computers and biomorphic world of human where both parties are failing and winning at the same time in a dark atmosphere of the unpredictable context.

Performance sets up the mirror to producers, DJs and pop singers, who want to enhance their vocal digitally. But the performance brings to the stage the essence of entertainment and intellectual content in musical form at the same time. It also peacefully attacks the technological literacy of the nation, the jazz police, and computer reliability. Performance wonders whether the custom experimental hardware and software belong on the stage, and it points the importance of their usage in a wider context.

Old evergreens clad in the sound era of the 8-bit computers ignite the flame in every heart. You either love him or hate him. He guides you in the form of oddly functioning technique.

Jakub Pišek, Roman Lauko

VRANGSIDE

This project is a visual and audible exploration of the sewage system beneath a town in Norway. The project takes the audience on a journey starting at the source of a large sewage pipe, and follows the sewage through the underground in pipes, tunnels and pumping stations before arriving at a large plant where it is filtered, cleaned and treated before being released into a fjord as pure and clean water.

The source material of the project is video and audio recorded with simple and partly home-made equipment, including a primitive open source hydrophone which is used to record the (surprisingly jolly) sound of the sewage itself. The video material is then processed with a modular analogue video synthesizer in Eurorack format. The synthesizer is a mix of commercial video modules (LZX), open source modules (Synkie) and modern implementations of classic designs (Sandin Image Processor).

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Gard Gitlestad

BOLKA



Bolka (Matus Kobolka) is known as the hot guy who is into glitchy microtonal compositions and whose cap has a very wide fanbase. Currently, he performs with Wii wireless controllers and SuperCollider. His work is strongly connected to glitch culture, as well as to academic electroacoustic music. After years of building his own software instruments and struggling with micro-compositions, he finally released his debut work on LOM label in 2012. Since then he is performing as electroacoustic improviser.

25 NOV 21:00
@ Landmark KunstHall

Matus Kobolka

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Performance for augmented accordions and live coding

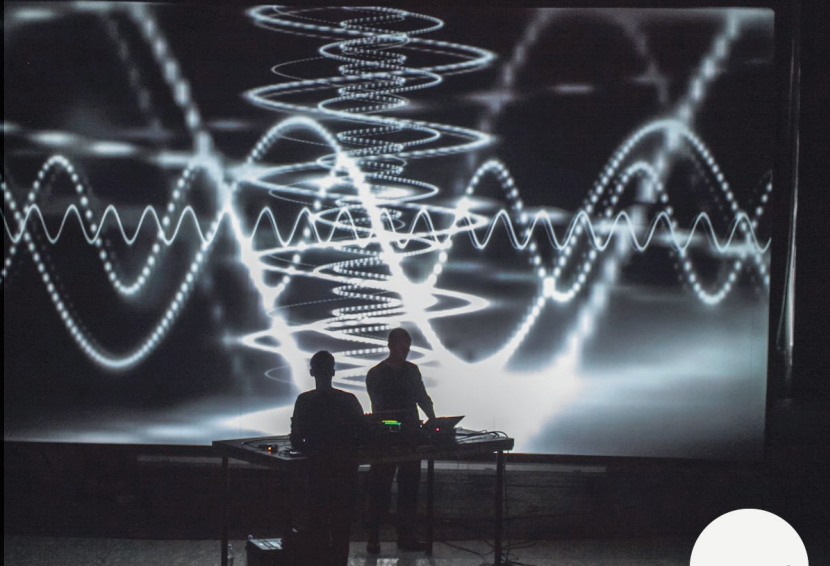
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GND LIVE CODING



gnd (SK, visual)

In his works, the slovak vj Peter Gonda aka GND combines noise, feedbacks and live improvisation on his own software instruments with the practice of live-coding. Apart from working with czech musicians Michal Cáb and Markéta Čilečková he also performed with a greater part of Slovak experimental scene (Poo, 1/x, Rentip, Urbanfailure, Jonáš Gruska). Currently he is the only VJ of Prague's live-coding collective Kolektiv, where he codes in GLSL.

25 NOV 21:00
@ Landmark KunstHall

Peter Gonda

ENACTMENT

Enactment is an audiovisual work of interactive entanglement placed in between sonic and visual transformations. This relations are relating intensity, frequency and timing of sound events during live performance to visual events triggered according to the sound analysis. Enactment is a software composition based on sound generators, external signal analysis that manipulate 3d objects built with meshes sound waves: these raise, collide and emerge accordingly to live sound dynamics that are played through software and an arrangement of synthesizers. The energy obtained from sound impulses modify both light intensity, and meshes transformation.

Enactment takes as a

reference the notion of "Cognitive Enactment" referred by Chris Salter and Kramen Franinovicl as a process in which the Sonic Experience enables humans to learn from meaningful interactions with objects that imply an ecological approach in interactions between user, interface and environment. This way, Enactment is made to be controlled as a tool to improvise with visuals and sounds while affecting mutually in closed loops.

Juan Carlos Duarte



@ Landmark KunstHall

25 NOV 21:00

5-HT_FIVE LEVELS TO ZERO

TMS is an experimental noise project by Malte Steiner and Tina Mariane Krogh Madsen. The format is improvisational sound performances and concerts built out of Steiner and Madsen's sonic interactions, where noise-scapes and complex structures emerge from intense layering of various in- and outputs. Each chosen element is very important for the whole, where the combination of these play a vital role in the sound as well as in the visual character of the performance. The inputs can be analogue as well as digital; modulated, transformed and distorted.

For the Píksel Festival 16 TMS will propose the piece: 5-HT_five levels to zero, which is based on the structural qualities of the neurotransmitter serotonin. The dynamics of the molecule will be improvised and performed live in a dynamic and counterbalanced noise act that deals with both the balances as well as the imbalances inherent, resulting in chaotic states caused by disruption of this unit in the brain. The piece is a translation of a physiological entity into a mixed analogue and digital composition. During the continuance of the piece the structure will through noise-based sounds illustrate a biochemical conversion process going to zero; a molecular structure used as a concept for a sonic arrangement.

Tina Mariane Krogh Madsen, Malte Steiner

25 NOV 21:00

@ Landmark KunstHall



Λ L G

∅  R

Λ V E

Algorave is made from "sounds wholly or predominantly characterised by the emission of a succession of repetitive conditionals". These days just about all electronic music is made using software, but with artificial barriers between the people creating the software algorithms and the people making the music. Using systems built for creating algorithmic music, such as Ixi Lang, overtone, puredata, Max/MSP, SuperCollider, Impromptu, Fluxus, Tidal, Gibber, and Sonic Pi these barriers are broken down, and musicians are able to compose and work live with their music as algorithms. This has good and bad sides, but a different approach leads to interesting places.

Alexandra Cardenas

This is no new idea, but Algoraves focus on humans making and dancing to music. Algorave musicians don't pretend their software is being creative, they take responsibility for the music they make, shaping it using whatever means they have. More importantly the focus is not on what the musician is doing, but on the music, and people dancing to it. Algoraves embrace the alien sounds of raves from the past, and introduce alien, futuristic rhythms and beats made through strange, algorithm-aided processes. It's up to the good people on the dancefloor to help the musicians make sense of this and do the real creative work in making a great party.

ALGORAVE

25 NOV 21:00
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Body Interfaces is an artistic performance research by Tina Mariane Krogh Madsen that combines working with the body and (as) materiality in the tradition of site-specific performance art with an understanding of the body derived through a methodology coming from technology. The interface in Body Interfaces is inscribed in the body's relation to the environment and the actions that it partakes in, with the body as an embodied technology in itself. It is a proposition to go beyond the mere body/machine dichotomy, the traditionally known Human Computer Interface and the contemporary more ubiquitous interface approach still depending on computer hardware and software. Instead the research aims at a representation and understanding of the interface as a crucial part of experiencing and sensing in everyday life, through and with the body. What distinguishes this research from pure everyday interactions is the knowledge derived from our own use and experience in a technologized society. In that way the understanding of the interface qualities of everyday interaction has changed. We now engage with the world, with our body as also technology that interfaces and activates relations through everyday practices. Body Interfaces researches in the physical sensations and meeting points that the body has with the surroundings, inspired by tools and methods coming from studying the body in technology with the concept of the interface as its main focus point.

Tina Mariane Krogh Madsen

INTERSECT

Incorporating performance, walking and field recording, artist Tim Shaw<<https://tim-shaw.net>> offers a sound-responsive journey through urban space, immersing you into a familiar yet abstracted environment.*Intersect* plays with the sonic sphere through space and allows participants to navigate through a variety of composed and 'naturally occurring' environments facilitated, processed and remediated by the artist. During a 40-minute led walk through an area of Bergen, you will wear wireless radio headphones which will receive an audio feed of live recordings, locational radio broadcasts and electromagnetic energy from your immediate environment.

Sounds will be processed, layered and re-introduced live by the artist directly into your headphones as the walk continues. Using a radio receiver, electromagnetic pick up coils and a variety of different microphones, a diverse range of sonic material will be collected, processed and broadcast. A live improvisation with the immediate soundscape, unique each time it is performed, this piece plays with memory, intuition and impulse.

Tim Shaw



26 NOV 16:00
@ The Mill



징 WM_A28 TCM_200DV BK26

audio / video noise performance

'징 WM_A28 TCM_200DV BK26' is a further development and combination of the installation '징 noise #1' and the noise performance 'WM_EX10 WM_A28 TCM_200DV BK26'. For this noise performance, sound and video is generated through short circuits the artist produces with his wet fingers on opened devices and additionally the short circuits produced by modified solenoids hitting the jings (korean gong), a Korean traditional instrument. This produces the typical sound of this instrument and is closing the circuit for short time. The skin's resistance and the conductance of the human body combined with the components of the circuits are modifying the sound. The audio signal that is audible through the speakers is sent to a projector which is visualizing the signal in flickering and abstract shapes and lines in black and white. The used devices, such as 'Walkmans' and 'Bontempi' keyboards, are still useful in their original function.

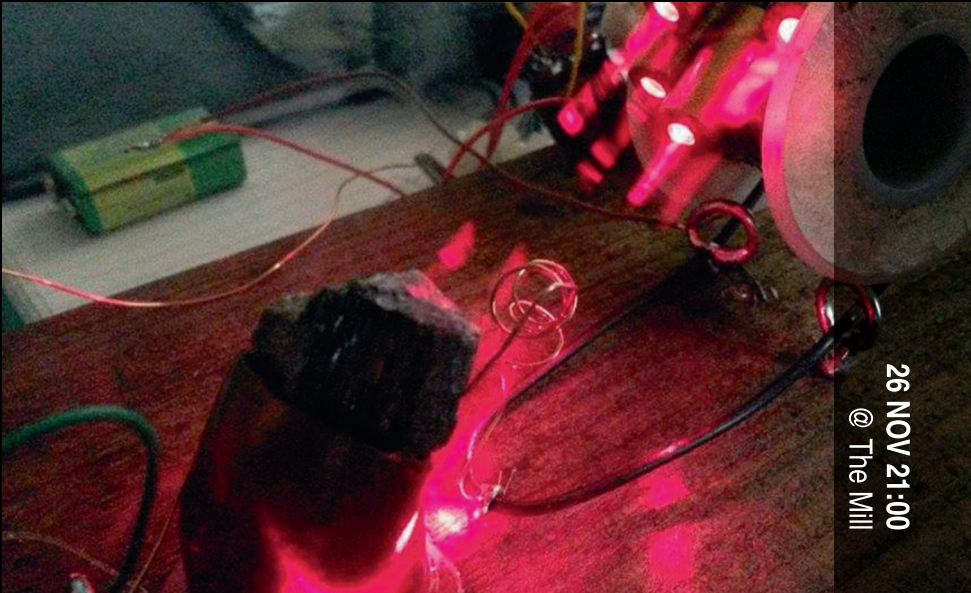
Stefan Tiefengraber

ZERO-POINT ENERGY

During the mid-2000's Ryan Jordan's solo project Zero-Point Energy spewed out badly overdriven speed-noise core at events such as Sick n Twisted, No Fixed Abode, Pitchless Industries, ILLFM and Wireless FM, and released on labels Bad Sekta, Anathematica / Coven H and several self printed CDR-s.

This performance attempts to make speedcore with cheap and free devices crudely mimicking some fundamental and "free energy" technologies. These include a sea water antenna, a laser light water fountain, copper-oxide/salt water solar cells, and self built magnetic audio tape.

Ryan Jordan



26 NOV 21:00
@ The Mill

26 NOV 21:00
@ The Mill

THE HEART IS AN OSCILLATOR



The heart is an oscillator is a sound performance composed of a set of sound hearts, handmade jewelry pieces made in boxes of chocolates. Every heart has its own input and output audio signal to be interfaced. They have been manufactured largely with electronic waste recycled components, incorporating electronic faults and aberrations.

The arrangement of the hearts not fixed; mini synthesizers, sequencers, drum machines, filters and distortions that make up

the set are connected together by wires, so that the route that the signals can take is different, leading to a chaos of textures, feedbacks, noise and arrhythmia.

Thus, the different sounds that are played randomly exploring the field of audible and inaudible frequencies, such as physical sensations and vibrations as cosmic messages.

In performance laptops not used, all devices that compose it are open source hardware and can be found on the web www.corazonderobota.tk

Constanza Piña

TURING TAPE MUSIC: THE SEA IS GROUND

Turing Tape Music is a platform for developing sound work oriented to the history of computing and its encounters with the material world. Our DIY structure uses a bank of LEDs to represent the machine's tape and a mechanical moving head to read it. For Píksel and in response to this year's theme of 'Zero' and the sea we propose a new iteration of Turing Tape Music. Using containers of sea water into which we will place electronics terminals we will experiment with the physical basis for a circuit's ground. Live experiments will be conducted such as varying the salinity and acidity of the water by diluting it with samples taken from other locations (sites around the coastlines near Newcastle and Bergen) and adding found materials such as kelp, shells and sea salt (which we will produce ourselves). In a new arrangement of the sonification we will mix these literal samples with granular sound samples taken at the sites of gathering producing a performance beyond its immediate scope and back into the past of its preparation.

Tom Schofield, John M Bowers



26 NOV 21:00
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